SACRED DANCE GUILD

JOURNAL

www.sacreddanceguild.org

FALL 2007

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The Sacred Dance Guild's Golden Jubilee

Sacred dance has told the story of the human spirit since before recorded time. In 2008 the Sacred Dance Guild celebrates 50 years (1958-2008) of promoting dance as a means of spiritual growth, connection to the divine, and integration of mind, body and spirit.

On the 50th anniversary, February 10th, 2008, we invite you to find a way to celebrate – individually or collectively! On that day, and throughout the year that follows, let's explore and create ways to celebrate for ourselves personally while also engaging and educating others about dance as a sacred art and about the Sacred Dance Guild. Start thinking now as to how you would like to mark this occasion in some special way! Elsewhere in this journal is information from the Hawai'i group who is starting early with a New Year's Celebration – Dance Eruption Hawai'i – from December 28th thru January 1st, 2008. I am certain that all those who attend will be well readied for the year!

What will you do to mark this special milestone during this year??

"Moving Mysteries" - 50th Anniversary Festival

July 20th thru 25th, 2008!! Our 50th Anniversary Festival will be held at beautiful Connecticut College in New London, CT. The week promises to be an incredible event celebrating 50 years of the Sacred Dance Guild exploring, supporting and advocating for dance as a sacred art. The theme "Moving Mysteries" spurs the imagination to consider how this is a metaphor for Sacred Dance. It provides some incredible images –

MOVING – As the movement and reflection of the light beams that dance on our rivers, lakes and oceans call us to reflect on the mystery of our physical world, so we as dancers use our glorious bodies to explore, reflect and communicate the deep matters that go beyond thought and words. We shape in space and time the energy of spirit that moves through us from the past into the present and beyond to the future.

MYSTERIES – The unexplained and unknown matters we yearn to touch with our whole beings. All great religions teach of an underlying Divine reality. The Native American Seneca Tribe calls this the Great Mystery. In Margaret Wolff's book "In Sweet Company" Grandmother Twylah Hurd Nitch says, "Great Mystery is everywhere. It has no one particular form or manifestation, no criteria or rules that limit or define it. It is present in all creation and is beyond matter. It is spiritual energy, spiritual intelligence, the original source and the creator of all life forms, of all existence. It is the essence of all things." Mysteries are beyond our knowledge or understanding, yet they

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City of Berkeley Proclamation

Sacred Dance Guild Week

WHEREAS, the Sacred Dance Guild, founded 49 years ago, is having its annual Festival in Berkeley, California, July 17th through July 22nd;and

WHEREAS, the Festival theme, Many Faiths, Many Forms, Dancing the Sacred Together, is truly reflected in Berkeley's diverse community with its many different ethnicities living together; and

WHEREAS, sacred dance has been one of the sacred arts promoted by Berkeley's Center for Arts, Religion and Education (C.A.R.E.), Pacific School of Religion, and the Graduate Theological Union, and most especially by Professor Doug Adams to whom the Festival is dedicated, and sacred dance teacher Carla DeSola who will be honored at the Festival.

NOW THEREFORE BE IT RESOLVED that I, Tom Bates, Mayor of the City of Berkeley, do hereby declare proclaim the week of July 16th through 22nd as

Sacred Dance Guild week

in the City of Berkeley.

Tom Bates

July 16, 2007

Tom Bates
Mayor

Susan Felix, Art Ambassador of the City of Berkeley, opened the 2007 Sacred Dance Festival with the reading of this proclamation. She was invited to attend some of the events, and she ended up coming to most of our Festival and joining the Guild! More coverage of Festival 2007 starts on page 8.

President's Letter

Approaching Middle Age

What a journey this has been. Our organization has grown in the last 50 years from the Eastern Regional Dance Association to the Sacred Dance Guild, with members spanning the United States and Canada and even India and Africa. Your Board of Directors looks forward with enthusiasm to the Golden Jubilee Year of 2008. It is a time not only to celebrate 50 years of dancing, advocating and sharing, but also to look forward to the next 50. What will our future bring as an organization?

It is the shape of the next decade that occupies the attention of your board. How best should the Sacred Dance Guild serve its members? How can we increase membership?

The Sacred Dance Guild is an organization of remarkably creative and dedicated individuals. Each member of SDG is a major advocate for dance as a sacred art in his or her home environment. We are inspired by the many activities of our members. We encourage each of you to share that dedication with the leadership of SDG. You can do so by assisting a committee, offering to join the board as a director-elect, or simply by encouraging others in your community to join the Guild and attend events.

As Leo Tolstoy said, "Art is not a pleasure, a solace, or an amusement; art is great matter. Art is an organ of human life, transmitting man's reasonable perception into feeling."

Dance as a sacred art inspires and engages the human spirit.

The vision of SDG articulated in 2003 is "to embrace and serve all people through sacred movement and dance" and "to promote Sacred Dance as prayer, as a means of spiritual growth, connection to the divine and integration of mind, body and spirit". How best to accomplish that is the challenge before us. We look forward to it and to hearing from you.

Mary Katherine Greenlaw, President
August 15, 2007

Kathryn Mihelick performs "Passage to Peace" at 2007 Festival.

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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance. Reprints of articles in the JOURNAL are by permission of the Editor only. The Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

Policy Statement The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official address: Sacred Dance Guild, P.O. Box 1046, Laurel, MD 20725-1046. Editor's address: Toni' Intravaia, 201 Hewitt, Carbondale, IL 62901.

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-Sacred Dance Guild Journal published three times a year
-Membership Directory with geographical and leadership listings printed annually
-Calendar of Events published in the Journal and online with regional, national, and international activities
-Membership in Chapter or Region with local events and activities
-Reduced fees at the International Festival held annually in different locations within the United States
-Reduced fees at Guild workshops and those of reciprocal organizations
-Reduced cost for all Guild publications
-Opportunity to be listed as a resource in the Online Resource Database
-Opportunity to create your own website to be linked to the SDG website
-Ability to sign up for email reminders for events listed on SDG Event Calendars
-Opportunity to be part of the All Members elist where sacred dance issues, concerns, and ideas are shared among members from all over the world

Subscription and membership orders should go to Sacred Dance Guild, PO Box 1046, Laurel, MD 20725-1046.

Deadlines for JOURNAL: August 15, November 15 and March 15. Deadlines for the Events Calendar are the same as for the Journal. Articles of 500 words or less, dance activity, Chapter/Region/membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild Journal: journal@sacreddanceguild.org or Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

EDITORIAL

Volume III *And We Have Danced* is now in the editing stage. Because Margaret Taylor Doane and Doug Adams were help and encouragement through the years I edited the Journal, I have included them in my dedications.

This issue theme "Seasons of the Year in Sacred Dance" should bring in many, many articles, but since I am writing this on August 6th, I will have to wait and see. The theme for the winter issue is "Moving Mysteries".

Time still passes so quickly. With former Sacred Dance Guild president Doug Adams' death we send our love and sympathy to all Sacred Dance Guild's members. Many of us are in wonder as we also move our way into that eternal dance.

As I have been preparing this Fall Journal, many things come to mind. Since I was not able to get to the Festival in California, I am reading all the plauds and all the news of the Executive Board Minutes and the Annual Board Meeting Minutes. We have new officers and returning officers, but WE NEED MEMBERS, new and returning. My suggestion is to have you try to call one member and maybe call some one new to come into the guild.

We are approaching our 50th Golden Year as of February 10th and will be celebrating it during the whole year with a special Festival in July at Connecticut College.

And I will close with the movement prayer by Emmalyn Moreno which closed the California Festival 07: People of the East; people of the West, Praise God in the rising of the sun. People of the North, people of the South, Under brother moon we pray as one.

Then a PS as a remembrance from Doug: "If you can't leap when you hear the word 'rejoice', then wiggle your toes!"

Please continue to send your news, as well as dates for the Calendar of Events, to journal@sacreddanceguild.org or Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and send your news from chapters to Emmalyn Moreno, PO Box 357, San Luis Rey, CA 92068 and from regions to Gail Conway, 1416 Stafford Street, Fredericksburg, VA 22401. The deadlines are August 15, November 15, and March 15.

Letters to the Editor

From Mary Jane Wolbers

When the University of Wisconsin-Madison observed the 80th Anniversary of its Dance Program (first degree granting program in the nation), Mary Jane Wolbers was among distinguished alumni invited to make presentations to culminate its Celebration in April 2007. An invited presentation followed in June 2007 for the National Dance Association's "Dance Education in America" Conference held at the National Museum of Dance in Saratoga Springs, New York. Mary Jane (Marr) Wolbers has been selected as the recipient of N.D.A.'s 2008 Heritage Award at the National AAHPERD convention in Texas, April 11, 2008, where she will also chair a session.

Mary Jane and her daughter, Vivian Nicholl, celebrated International Dance Day on April 29, 2007 with dance presentations in the Antioch, Illinois Methodist Church. They were complimented by the attendance of members of the Lakeshore Chapter of SDG.

(Note: SDG brochures are standard equipment for all my presentations to respond to the many requests for information about the Guild received in my travels. What a pleasure!)

From Maggie Kast, Chicago, Illinois

I had a piece recently in Image that might be of interst to your readers: "Can We Dance in Church," part of a symposium on liturgy in Image: Art, Faith Mystery, issue #49. You can order back issues from their website http://www.imagejournal.org/, and I just discovered you can still access "Artist of the Month" portraits for both Judith Rock and myself under Resources: Artist of the Month: Dance. I also have an essay on "Liberal Catholicism" in the April 30 issue of America, though this might be of less interest to your readers. The magazine is available at many churches, or they sell single issues for $2.75 at www.americamagazine.org.

From Deena Sherman, Aurora, Illinois

The 2007 SDG Festival in Berkeley was fabulous! In keeping with the theme, there were many types of dance represented. I was able to learn more about Mexican dance, Hindu dance, Middle Eastern dance, Tahitian dance, and African dance in the workshops. There was even an informal gathering one evening where I was able to try some Jewish folk dances! It was wonderful and inspirational

Mark your calendars for July 20-25, 2008! If this festival was any indication, 2008 will be fantastic!

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Make plans to attend the Sacred Dance Guild 50th Anniversary Festival July 20-25, 2008.

Seasons in Sacred Dance

The Christian Body Dances

by Karen Josephson, Ph.D.

The following is an excerpt from The Christian Body Dances: A History of Dance in the Christian Church, which is available for $7 from Karen98jos@aol.com.

The heritage of the Christian Church is the Hebrew Testament. In Genesis the dance began with God moving over the face of the waters. (DeSola, The Spirit Moves. A Handbook of Dance and Prayer, 1977) It continues with abundant dancing: Miriam and the women with timbrels after the escape from the Egyptians (Exodus 15:20-21), David when the Ark is returned to Jerusalem (2 Samuel 6:16), and Jepthah's daughter when her father returns victorious from battle (Judges 12:34). The Psalms mention dance (e.g. 149, 150), and in Jeremiah's vision of the rebuilding of Israel the celebration will be led with timbrel and dance (Jeremiah 31:4). Thus, part of the Christian heritage of the Hebrew Testament is dance, which was used for prayer and praise, as an expression of joy and reverence, and as a mediator between God and humanity. (Taylor, A Time to Dance, 1976)

In the Christian Testament dance can be read between the lines, but is only specifically mentioned in connection with Salome (Mark 6:18-28). History has infused this dance with a seamy quality, although the only stated negative is the devious use of this dance by the girl's mother. There was undoubtedly dancing at the wedding of Cana in which Jesus probably participated (John 2:1-11). Jesus often told the people to, "rejoice" (e.g. Luke 6:23, John 14:28), which in the original Aramaic language can be translated, "dance." (Adams, Congregational Dancing in Christian Worship, 1983) Thus, he was telling them to celebrate with all of their being, which included their bodies. The lame man cured by Peter and John in Acts 3:1-8 leaped (translate danced) into the temple. Paul exhorts us to, "glorify God in your body" (1 Corinthians 6:20). In the Acts of John, a non canonical gospel possibly written in the second half of the first century, Jesus himself is depicted as leading the people in a circle dance.

For the first Hebrew Christians dance was normative. The Gentile Hellenists, when they became a part of the Christian Church, were allowed to keep their dances but to attach new meanings in the Pauline churches. (Backman, Religious Dances in the Christian Church and in Popular Medicine, 1952) In the Hebrew Jerusalem church, however, these dances were seen as "unclean," and these converts were forced to stop them. (Adams) There were, then, inclusive and exclusive centers for dance. A dualism of cultures was created. At that time a controversy was begun as to whether Jesus was more spirit or body; thus a dualism of mind and body was also established. The church would through the centuries also find dualisms of class structures and sexes.

The early church views of clean and unclean manifested in the dance, with a separation of body and spirit, have wound their way through churches in Europe, the United States and Canada, leaving a difficult trail of segregation, oppression, isolation, unhealthy attitudes toward the body, and false dualisms of mind/body, male/female, class structures and traditions. Other cultures around the world, because they have had an indigenous sense of dance as a part of total life, have not inherited these negative attitudes toward dance. Western Europe had no true native dancing that permeated the masses. The peasants folk danced, but not in church; the upper classes waltzed, but not in church. Americans similarly do not have a heritage of dance and most do not know how to incorporate dance easily into their total life.

In Africa, "To dance is to breathe, to be connected with the earth. To dance is to be alive, and to be in touch with the rhythms of the universe. There is no separation between the secular and the sacred; no difference between the sacred and the profane." (Kane, The Dancing Church, videotape) American liturgical dancing is done mostly by women, often dressed in white using primarily their arms in balletic upward kinds of movements. The sense is of angels waving to God. There is little community involvement. In Africa, on the other hand, the movements come from nature: waving grasses and lumbering animals. The whole body and spine are involved with downward, earth connected movements. Much repetition and improvisation happens so that the community can be easily involved. Both men and women are leaders in the dance. The norm of dancing as a religious activity here is the opposite of that in America.

Syncretism, which is the blending of elements from at least two different cultures, has worked well in the churches of Africa. "African spirituality starts from the principle that the only objective approach in trying to encircle reality is through the body and that in rediscovering the body one rediscovers one's own identity in the midst of humanity and returns it to its rightful place in the macrocosm." (Doople, The Eternal Law of African Dance, 1989) The Masses in the African Catholic Churches have been restructured so that this use of the body in dance can become an integral part of them, just as it is an integral part of the lives of the people outside the church walls. (Kane)

Not all countries, however, have been as fortunate in the syncretic union between the Euro-American missionaries' sense of church and their native culture. Theology and culture professor Tom Driver has observed how dancing happens in Haiti, both in a Catholic Church and in a voodou ritual. "It is said that the country is 95 percent Catholic and 90 percent voodou." (Driver, The Magic of Ritual, 1991) In the cathedral the dancing was incidental, performed during the offertory by, "Six young girls dressed in white frocks, white stockings, white shoes, and flowered straw hats... They danced for several minutes... It was without question the most sedate dance I saw in Haiti." (Driver) In contrast, at the voodou service everything is danced throughout the service by everyone. "Except for brief periods when the drummers rested, there was no break in the music the whole time. Everything is done to the drums' rhythms, with dancing and singing." (Driver)

In that same part of the globe, it is through the dance of the traditional fiesta in Mexico that the people are able to find God. "We are most alive and free when we are together, in celebration and dance, not having to explain to others who we are or why we do the things we do." (Elizondo, The Galilean Journey: The Mexican American Promise, 1985) Jesus declared his mission in Luke 4:18-19 as freedom for all. Mexicans find that freedom in the dance.

In Korea dance is used by the minjung (the lower class) to find transcendence from their poor and oppressed condition. With roots that stretch back to fertility

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INTERNATIONAL DANCE DAY, APRIL 29, 2008

Ellen Roberts Young, Membership Director

As you plan your activities this year, keep in mind that April 29 is International Dance Day. Many communities are developing broad-based programs to celebrate this day, established by UNESCO. If you hear of such a program, see if you can join. If there is none in your area, you might want to start one.

The key to a successful program is a variety of presenters of many forms of dance. A focus on what particularly suits your region is good. Sacred dance should be offered as one of the many opportunities for dance expression.

Let me describe what has developed in Las Cruces as an example. The program is hosted by the city's cultural center. This past year the program included square dance, flamenco, folklorico, and Native American dance - all local forms. It also included the waltz, tango, Middle Eastern dance and Christian sacred dance among the forms being practiced by groups in the area. Two of us from Peace Lutheran Church offered two brief dances. One was of praise gestures, which the audience was invited to join in on - many did. The other was "Breath of Heaven," a dance I brought from my former church in Philadelphia. Including a bit of explanation before our presentation, our piece of the program ran about 12 minutes out of 2 1/2 hours. In addition to giving people a taste of this form of dance, it led to a few conversations and several people picked up brochures.

A program like this is a good way to let people know about the Guild in our upcoming fiftieth anniversary Jubilee year. Do remember to offer brochures, and to make clear to people that you are doing a demonstration - it isn't a worship service. And if you can include others doing other forms of sacred dance besides your own, so much the better. I made sure to mention the sacredness of the Native American dance - so obvious to us, but not to everyone. The Native American dancers closed the program with a friendship dance in which all could participate.

The Christian Body Dances

Continued from page 4

festivals, their dances gradually became satirical in nature. They poke fun at the ruling classes using masks to depict particular people. Through the dance the minjung are able to, "Laugh and make fun of their own fate in this world, thereby transcending their own condition." (Young-Hak, Minjung Theology: People as the Subjects of History, 1983) Their dance also, "Provides the minjung with the courage to fight for change and freedom." (Young-Hak) "Beginning to do theology in such a way is exciting, for you feel theology with your body and dance with it before you think it." (Young-Hak) The minjung have found a power ethic built on powerlessness, and it is through the dance of these powerless people that freedom from the powerful becomes a vision of reality.

Unfortunately the United States has a negative legacy concerning the use and perception of the body. Roger Betsworth, a scholar of American moral traditions, asserts there are four cultural narratives in the United States, none of which has an image of dance. (Bettsworth, Social Ethics: An Examination of American Moral Traditions, 1990) Instead, all four are anti-dance. It is time for America to write a new cultural narrative concerning dance with the help of Africans, voodou Haitians, Mexicans and Koreans. It is time for America to be freed from body phobia and learn to dance. "As people, dance is our first language. As a culture in America we are movement dumb." (Rice, Shout Alleluia, Dance Alleluia, videotape) Doople asserts that, "Dance is one of those rare human activities which simultaneously reconciles heart, body and spirit." And as anthropologist Paul Spencer says, "Dancing is the human spirit's participation in the world." (Spencer, Society and the Dance, 1985) A Christian's highest calling is to participate in the world and its redemption. In our Euro-American culture, dancing bodies need redemption.

At Golgotha: Peggy Hoffman, Phyllis Strader, Phyllis Stonebrook, dance choreography by Phyllis Stonebrook at Festival Friday afternoon concert.

"Moving in the Spirit" The Erika Thimey Dance & Theater Co., Inc.

A special all-dance worship service was presented on Sunday, April 29 at Paint Branch Unitarian Universalist Church in Adelphi, Maryland. The service provided a time and place for the dancers to speak to the congregation through the simplicity and directness of movement in ways that words alone cannot. The service was dedicated to the late Erika Thimey, noted choreographer and teacher, who recently passed at age 96, with gratitude for the many years she spent nurturing the sacred dance community in the Washington, DC area.

This service occurred during National Dance Week and was sponsored by the Chalice Dancers of the PBUUC, Potomac Chapter of the Sacred Dance Guild and the Erika Thimey Dance & Theater Co. The spiritually focused inter-faith performance ensemble, Five Dancing (based in Columbia, Maryland), and the choir of PBUUC, directed by David Chapman, also participated in the service.

Emmalyn Moreno and Mary Joy Neuru, "Sage Blessing" and "O Great Spirit" at closing Ritual.

Movement Life Wildfire

By Jenny Finn, First Congregational Church Movement Ministry, Colorado Springs, CO

Dancing in community is where I find the essence of God. In June of 2005, a Saturday Movement Practice was birthed in Colorado Springs, Colorado. We joined for one hour, to dance, sing, and create ritual together. Colorado Springs is nationally known for its division; politically, socially and mostly, because of the severe differences of opinion on how Christianity is lived out in the world.

Every Saturday morning, in this divided community, you will find people of all ages, of all physical conditions, men and women, gay and straight, from many faith traditions walking through the doors of First Congregational Church to dance.

As we dance together, we connect from our hearts, not our heads. We move beneath the surfaces of the ego and all of its black and white opinions, to a deeper understanding of who we are, beloved children of God. Moving the different rhythms of life, allow us to feel into the parts of ourselves that we may have forgotten existed; the soft, nurturing mother within us all, the strong, masculine energy directing us as we step into the world, the holy and sacred found within the surrender, and the integrity and authenticity found when we embrace all parts of ourselves. From this wholeness, we may then find ourselves held in the compassionate stillness of the Divine.

Saturday Movement Practice has grown from one person, to nearly one hundred involved people. We hold an annual Every Body Dance every March that creates community through drumming, art and a shared meal. We will explore our relationship with Jesus through movement and scripture in the Second Annual Dancing with Jesus event. And in September, we held the Second Annual Earthdance, where we visualized, danced and celebrated the beauty of this Earth with thousands across the globe.

I believe we crave a deeper, more authentic, connection. I believe our souls long to come home, to ourselves and to each other. Through the dance, I have come home to my body, my truth and to the unconditional love that lives within me. And in Colorado Springs, this love is spreading like wild fire; spreading through the movement of our bodies, together, in community.

Here I am to Worship - African Children's Choir

(Refrain sent in by Jolyn Walker)

So here I am to worship
Here I am to bow down
Here I am to say that you're my God
You're altogether lovely
Altogether worthy
Altogether wonderful to me.

The Center for the Arts, Religion and Education (C.A.R.E.) Announces the Death of Its Founder and Guiding Light Dr. Doug Adams

(Editor's Note: Doug asked me to print this in the Journal)

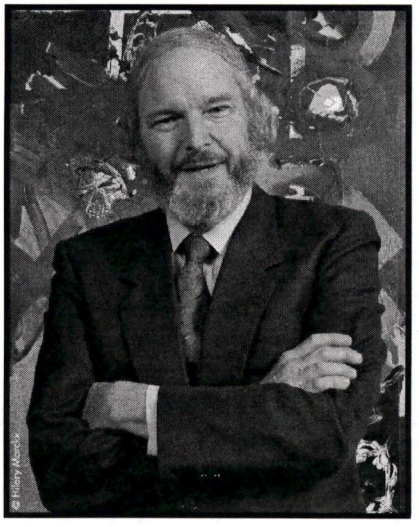
Dr. Doug Adams was Professor of Christianity and the Arts at Pacific School of Religion, and chaired the doctoral faculty in "Art and Religion" at the Graduate theological Union, Berkeley, California where he taught for thirty years. He is author of six books: most recently, The Prostitute in the Family Tree: Discovering Humor and Irony in the Bible, Eyes to See Wholeness: Visual Arts Informing Biblical and Theological Studies in Worship and Education through the Church Year, and Transcendence with the Human Body in Art: Segal, DeStaebler, Johns and Christo.

Dr. Adams was editor of seventeen other books including Postmodern Worship and Arts, Art as Religious Studies, and Dance as Religious Studies. He has served as pastor of churches in California and Washington and as a post-doctoral Smithsonian Fellow in American art at the National Museum of American Art in Washington D.C. He was past president of The Sacred Dance Guild, national president of the Society for the Arts, Religion, and Contemporary Culture, was a founding director of the Center for the Arts, Religion and Education, and served on the editorial board of Church Educator for which he wrote a regular column on how art and film express the gospel.

Dr. Adams was a gifted teacher who brought great enthusiasm, personal attention and generosity of spirit (as well as fine wines) to his students, friends and classes. In 2006 Dr. Adams was awarded the Sarlo Excellence in Teaching Award at the Graduate Theological Union.

Dr. Adams is survived by his sister Sally Urban and her husband, Kenneth Urban of Freeport, Illinois, and three nieces and their husbands: Jennifer and Michael Heiden, Joy and Tom St. Andrews, and Jeanine and Joel Penticoff. He was preceded in death by his deeply loved wife, Margo.

The Pacific School of Religion will host a public memorial service for Dr. Adams on Sunday, October 14, 2007 on the PSR campus. Planning is being done jointly with the Center for Arts, Religion & Education. For information, please contact Dr. Mary Donoven Turner, PSR's Office of the Dean (510-849-8225) mdturn@psr.edu.



Doug Adams
President of the Sacred Dance Guild 1977-79

Dancing the Christmas Carols With Doug Adams

Doug Adams and Anne Sigler have very graciously given me their original video of Doug teaching Dancing the Christmas Carols, videoed and edited by Anne, asking that I have DVDs made to be sold for the benefit of the Sacred Dance Guild and C.A.R.E. (Center for Arts, Religions and Education).

This wonderful DVD is about 30 minutes long. In it Doug talks about, not just dancing Christmas Carols, but the use of congregational dance in churches, how to dance in the pews, the history of dance in the church (and when it was kicked out), and the dance origins of some of our most familiar church words. Very important information for anyone who wants to dance in a liturgy. There is also information for using the carols outside of the church, and a small piece about interfaith dancing.

In addition you get to see Doug leading the dance with great joy (see the origins of the word "Rejoice") and enthusiasm! And a beautiful smile.

Buy one for your local, college, or church library!

To order your DVD send a check for $24 ($20 for the DVD and $4 for shipping) to:

Connie Tyler
2322 8th Street
Berkeley, CA 94710

Be sure to include your address, telephone number, and email address (in case there are any problems).

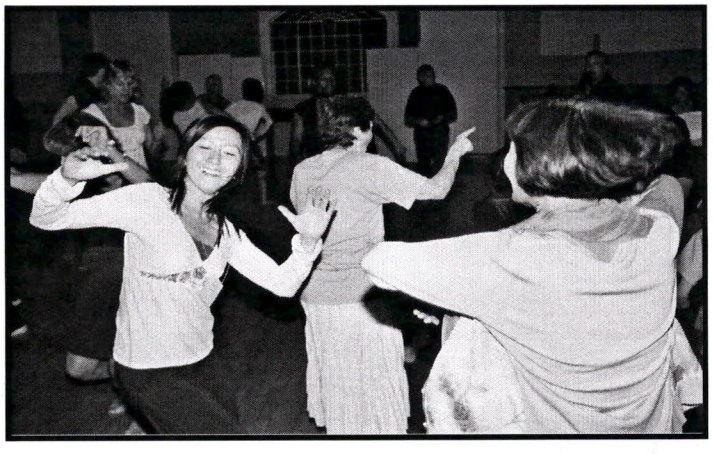
Profits are split between SDG and C.A.R.E.

Festival 2007
Many Faiths, Many Forms Dancing the Sacred Together, A Story in Pictures

The following pictures were taken by Fr. Ed Coppinger. See these pictures in color and many, many more by going to www.sacreddanceguild.org and clicking on Festivals and then Festival 2007.

Cynthia Winton-Henry leads Soyinka Rahim, Emmalyn Moreno, Masankho Banda, Araceli Pedraza and (unseen) all the participants in a dance during the opening evening showcase of presenters. In the background you can see the Earth Ball under the flags of different religions and the Proclamation from the City of Berkeley. The Earth Ball was the center of our rituals during the week.

The participants at the Festival brought with them a spirit of Joy and Healing that stayed with us all week.



Here Eunji Kim and Soo Yoo Kim dance at the WingIt Improv Party.

All week our prayers and dances were centered on Doug Adams, Professor of Worship and the Arts at Pacific School of Religion, founder of C.A.R.E. (Center for Arts, Religion and Education), long time SDG member and former SDG President. At the Banquet, held at PSR, we toasted Doug, a wine connoisseur, with the wine he donated to the Festival.

The insert in the upper left hand corner is of Karen Josephson signing "If We Only Have Love" in Doug's honor at the Friday afternoon Concert. The right hand insert is from Doug's Dancing the Christmas Carols DVD.

Cynthia Winton-Henry acted as Emcee at the Banquet as we honored Carla DeSola for her many years of teaching Sacred Dance to so many of us.

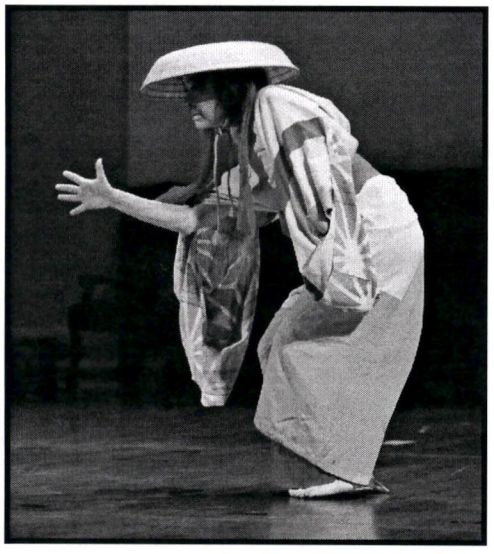
Many people thought the Saturday night Concert using the theme of the Festival, Many Faiths, Many Forms, Dancing the Sacred Together, was truly excellent. The Concert opened and closed with the performers dancing in the Earth Ball.

Albirda Rose opened the concert with two danced spirituals sung by Virginia Jackson, demonstrating that danced spirituality can reach the depths of grief and the heights of joy.

Festival 2007
Many Faiths, Many Forms Dancing the Sacred Together, A Story in Pictures

She was followed by the high spirited hip-hop of Baysic Project using four different hip-hop forms to express their joy in their amazing skills!

Hala Fauzi's beautiful middle eastern dance, Mahea Uchiyama's KaUa Tuahine Polynesian Dance Company dancing the gentle 'O Hawai'i 'Aina Aloha, and Prajwal Vajracharya's fierce god dance from Nepal showed us the variety of emotion and spirituality in traditional dance all over the world.



Judith Kajiwara's powerful Butoh performance showed the development of a new tradition from Japan speaking truth in a difficult world.

Omega West performed Beyond Words based on the gestures in five different religious traditions showing us how modern dance can provide a tool for bringing traditions together, showing what they have in common, and celebrating their diversity.

Sonsheree Giles and Rodney Bell of Axis Dance brought together tradition, social justice issues, and modern dance in their performance to a Maori Song.

Phil Porter and Cynthia Winton-Henry used improvisation to show how dance can help us laugh and cry faced with spiritual decisions. And Betsey Beckman brought us back to the world around us with her piece based on James Weldon Johnson's *Creation*.

And the Earth Ball was again our center as we danced our final ritual spiraling outward to take what we had learned to the world.

Don't miss out on the fun. Make plans to attend the Sacred Dance Guild Golden Jubilee Festival July 20-25, 2008.

The Sacred Dance Guild's Golden Jubilee

Continued from page 1

excite our curiosity and passion, and we are drawn to ask questions, to explore, and to learn. As we dare to approach the sacred veil between the known and unknown, we know awe in the unexpected, the elusive, the timeless continuum of life, the experience of oneness.

And then we dance! At Festival 08 there will be many ways to explore the "Moving Mysteries" theme.

Thanks for the Memories!

Send in your thoughts, memories, reflections, photos, etc. to be included in a 50th Anniversary Memory Book that will be displayed as part of an Exhibit at Festival 08. These can be thoughts of Festivals and/or your involvement with the SDG or with Sacred Dance in general – whatever you would like to include.

A "Moving" Exhibit

Festival 08 will include a special Exhibit to celebrate the SDG's Past, Present and Future! In addition to the regular exhibit type works; there will be a space for "living" exhibits. You are invited to participate by submitting a proposal to create a 3-minute dance/movement piece that is your response to the statement: **"Dance as an expression of the sacred moves in and through me as.... "** Individuals and/or groups can create a 3-minute piece using this statement as the choreographic motivation. In keeping with our Past, Present and Future focus; however, the piece is to be created from those 3 different perspectives - your present, your past and your future response to this statement. The total piece would therefore be 9 minutes. It can be to music, to silence, to words. It can be an individual piece, a group of individuals all responding separately (but using the same music/words) or a group working together. There will be set times during the Festival when the "Moving Mysteries" exhibit will be offered. This will be scheduled in advance and will be another way of "Sharing"!

If you have any questions and/or are interested in sharing in this way, contact Natasha Royka at sanctuaryseries@yahoo.ca or 613-234-3336.

Gifts to the Guild!

As we think back to the many gifts we have received as members of this organization over the years – the incredible people we have had the opportunity to dance with, the Festivals that have enriched our lives, the places where we have shared in the dance with others inspired by the spirit of movement - we turn our attention to what gift we would like to give back as part of this celebration. It is only through the individual and collective efforts and gifts from each of us – the members of the SACRED DANCE GULD – that we will create a celebration worthy of the 50th anniversary and that we will see the organization move and grow into the future. What gift can you be **TEMPT**ed to offer this year?

TIME Do you have time to organize an event, volunteer at the Festival or at other local events?

ENERGY Do you have creative energy looking for an outlet? Perhaps you could create or recreate a special dance to offer somewhere during the year and/or to share at Festival?

MONEY Do you have $ to give as a gift to the Guild? The 50th Anniversary Festival is looking for funds! We'd like to be able to offer some extra touches at Festival – that takes $. Would you, your chapter, region or a group provide funds to sponsor something specific at Festival?

PASSION Let you passion for dance as a sacred expression bubble forth! Where can you place your passion this year?

TALENT Is this a year to think about offering your talents? Perhaps as a Board member in a future year or on a SDG Committee? Or is there something specific that you'd like to offer as part of Festival 08 or at some other time during the year?

There are many options and opportunities to consider where and how you can be involved in the celebration! What will your gift be?

Books for Jacob's Pillow

The Sacred Dance Guild Festivals had their beginnings at Jacob's Pillow. We are currently looking into options to include the "Pillow" at Festival 08 in some way A small group visited the Pillow in June of this year and noted that in their large book collection there is a very small section "Sacred Dance" with only a few books. The Pillow was very interested in obtaining more books on Sacred Dance and we would like to help as part of out 50th anniversary year. We were fortunate to obtain some of Denise Dovell's books at the Festival 07 "store" and will be donating those to the Pillow in memory of Denise on the 50th Anniversary of the Guild. If you have books that you would like to donate to the Pillow as part of our 50th Anniversary gift, please contact Karen Josephson at Karen98jos@aol.com or 203-469-4277 who will be coordinating the donation of books to the Pillow.

Stay Tuned!

A number of you have already joined the group of "creators". If you haven't and would like to be involved in the creation of Festival 08 in some way or if you have ideas, thoughts, suggestions or concerns to offer on the 50th in general, please contact me at wendy.morrell@sympatico.ca or call 613-726-1375.

Check the Website for ongoing updates.

Wendy Morrell
Festivals Director

"Down to The River to Pray" choreography by Stella Matsuda with students dancing at Festival.

Festival T-shirts and Sweatshirts for Sale!

This year's festival t-shirts have the wonderful logo created by Noella Levy in gold on a deep red background. We have two styles. One, the "woman's" style with cap sleeves, runs very small and the small size would work well for children. The second style is the traditional t-shirt style.

The sweatshirts are Sacred Dance Guild blue with the same gold logo! If you would like to order one you can get it by filling in the order form below and mailing it with a check to:

Susan Olsen
2541 Flint Ave
San Jose, CA 95148

Quantity	Size	Description	Price (includes shipping)	Total Per Item
	Small	Woman's style t-shirt, (cap sleeves) red with Festival logo in gold Runs very small!	$15	
	Medium			
	Large			
	X-Large			
	XX-Large			
	Medium	Regular style t-shirt, red with Festival logo in gold	$15	
	Large			
	X-Large			
	Medium	Sweatshirt, In SDG Blue with Festival logo in gold	$28	
	Large			
	X-Large			
			Grand Total	

Festival 2007 DVDs Available for All

If you missed coming to Festival 2007 you can get a taste of it by buying the Festival DVDs. Charome Kaocharoen is the same videographer who did the beautiful videos from Festival 2003. His loving approach to video and to sacred dance is well worth seeing. There will be four different DVDs available, choose one, several, or all! You get a special deal with the Highlights - a two DVD set because there was so much good material Charome didn't want to cut it down. You can use the order form below or order online by going to www.sacreddanceguild.org and clicking on the link to the order form at the top of the page.

Mail to Sacred Dance Guild c/o Mariner Management, P.O. Box 1046, Laurel, MD 20725-1046 or fax 301-238-4579. Allow 8 weeks for delivery. Questions about the DVDs? Contact Charome Kaocharoen at 818-749-5423 or charome@gmail.com.

YOUR NAME _____ COMPANY/ORGANIZATION _____

ADDRESS _____

CITY STATE ZIP _____

PHONE _____ EMAIL *Please include for order updates! _____

	Unit Price		Qty		Total
Highlights - 2 DVD set	$20	x	_____	=	$_____
Friday Concert & Sufi Evening - 1 DVD	$20	x	_____	=	$_____
Saturday Sacred Dance Concert - 1 DVD	$20	x	_____	=	$_____
Sharings and WingIt Evening - 3 DVD set	$30	x	_____	=	$_____
Shipping & Handling* (see below)	$4	+ add'l	$_____	=	$_____

Total Due $_____

*$4 for 1st DVD, add $1.00 for each additional DVD title ordered.

☐ Check (US Funds/US Bank Payable to Sacred Dance Guild) ☐ Mastercard/Visa (complete section below)

CREDIT CARD NUMBER _____ EXPIRATION DATE _____

YOUR NAME SIGNATURE _____

BILLING ADDRESS (IF SAME AS ABOVE CHECK HERE) _____ CITY STATE ZIP _____

Dancing LOVE - Promoting PEACE

By Jeannine Bunyan

We who work with children are given a precious privilege where we are called to assist them in discovering their individual creativity. We in Movement Ministry are entrusted with the task of showing children what LOVE feels like and what it acts like. This is a tall task and yet a very easy one, when we remember to stop and notice how naturally children respond to a smile or hug. Our calling is to nurture their innate loving nature.

In our contemporary world of instant satellite communication there is a tremendous need to **Think Global**. Being daily bombarded by unpleasant news, our children deserve to be tenderly taught how to think constructively about, **one God, one People, one World**. In order for our children to learn to Think Global, it is paramount they perceive that the Universal Principle of **LOVE** is found in the sacred texts of the world's major religious traditions. Hindu, Buddhist, Islamic, Judaic and Christian teachings all speak to the importance of building understanding and unity through LOVE. Helping children celebrate these Spiritual Similarities found in world religions, will encourage their understanding which promotes Peace!

As I see it, there are two principles we are called to teach our children. First, we need to help them develop an "Attitude of Gratitude" = to notice the many good gifts God gives, such as Life itself, Emotions, and Choice. Second, we need to empower them in knowing that no matter what situation arises, they have the God-given gift to choose how to respond (Responsibility actually means "Empowered with the ability to respond.")

Thankful for LIFE *(Point to body part following movements suggested.)*

I've got two eyes, —They're both the same size. I've got two ears,—They help me hear. Two arms have I — I can hold them up high. Two hands have I—I can wave good bye. I've got two knees—They're as round as you please. I've got two feet—They can walk down the street.

Thankful for Emotions! *(Simple prayer, following each action as spoken.)*

Are you happy, are you sad? Are your actions good or bad? God does love you either way. Let us fold our hands and pray. Let us kneel, release our wrongs, then our hearts will fill with songs. As we rise to go and play, help us to be kind each day. Stomp, stomp, clap, clap, Jump for Joy! God loves every girl and boy! *(Repeat several times hugging self. Then hug others.)*

Thankful for Choices Faces, masks, happy, sad *(Walk 4 steps circling single file, with smile, then frown)*

Look inside, shake off sad *(Face out, hang head, 3 defiant stomps, shake hands from heart)*

Faces, masks, happy, sad *(Repeat as above)*

Look inside, dance, the glad! *(Face center, smile, Do 3 happy hops!)*

Empowering = FORWARD BOUND *(Join hands, for large circle "O" = Our God, People, World)*

When the world seems to surround you *(Arms form circle of the world)*

With dark troubles all around you, *(Slump covering head)*

Don't you let old fear confound you! *(Hand on hip, shake finger)*

Turn around, be forward bound, *(March around self)*

Clap your hands and Jump for Joy! *(Clap hands, do 3 happy hops)*

Chorus:

Clap your hands all ye peo-ple *(Sway, then Clap, clap)*

Clap your hands all ye peo-ple *(Sway, then Clap, clap)*

Clay your hands all ye peo-ple (Sway, then Clap, clap)

Clap your hands and Jump for Joy! *(Do 3 happy hops!)*

If roads ahead seem much too steep *(Shade eyes, looking up high)*

If worries seem to fill your sleep *(Lay head on hands as if asleep)*

Don't you dare just stand and weep *(Stand toes in, mock crying)*

Turn around, be forward bound *(March around self)*

Clap your hands and Jump for Joy! *(Clap hands, do 3 happy hops!- Repeat Chorus)*

Dancing the Story of the Universe

By Marlys Tobias

(Ed. Note: Marlys does the cosmic walk - story of the Universe with elementary school children and adult groups in the East Bay of San Francisco.)

The Universe story is a sacred story. Dancing the Universe story is to embody the sacredness of the Universe but it is also to embody our own story and our connection to each other and to Earth. After a movement and voice warm-up, participants will be led through the narrative of the Universe story. Working in pairs, dancers will then offer their walking/dancing meditation. The workshop will close with a blessing.

RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations: This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, P. O. Box 2006, Lenox Hill Station, New York, NY 10021 (212) 932-2789.

International Association for Creative Dance (IACD), 103 Princeton Avenue, Providence, RI 02907, website www.dancecreative.org.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 45248-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

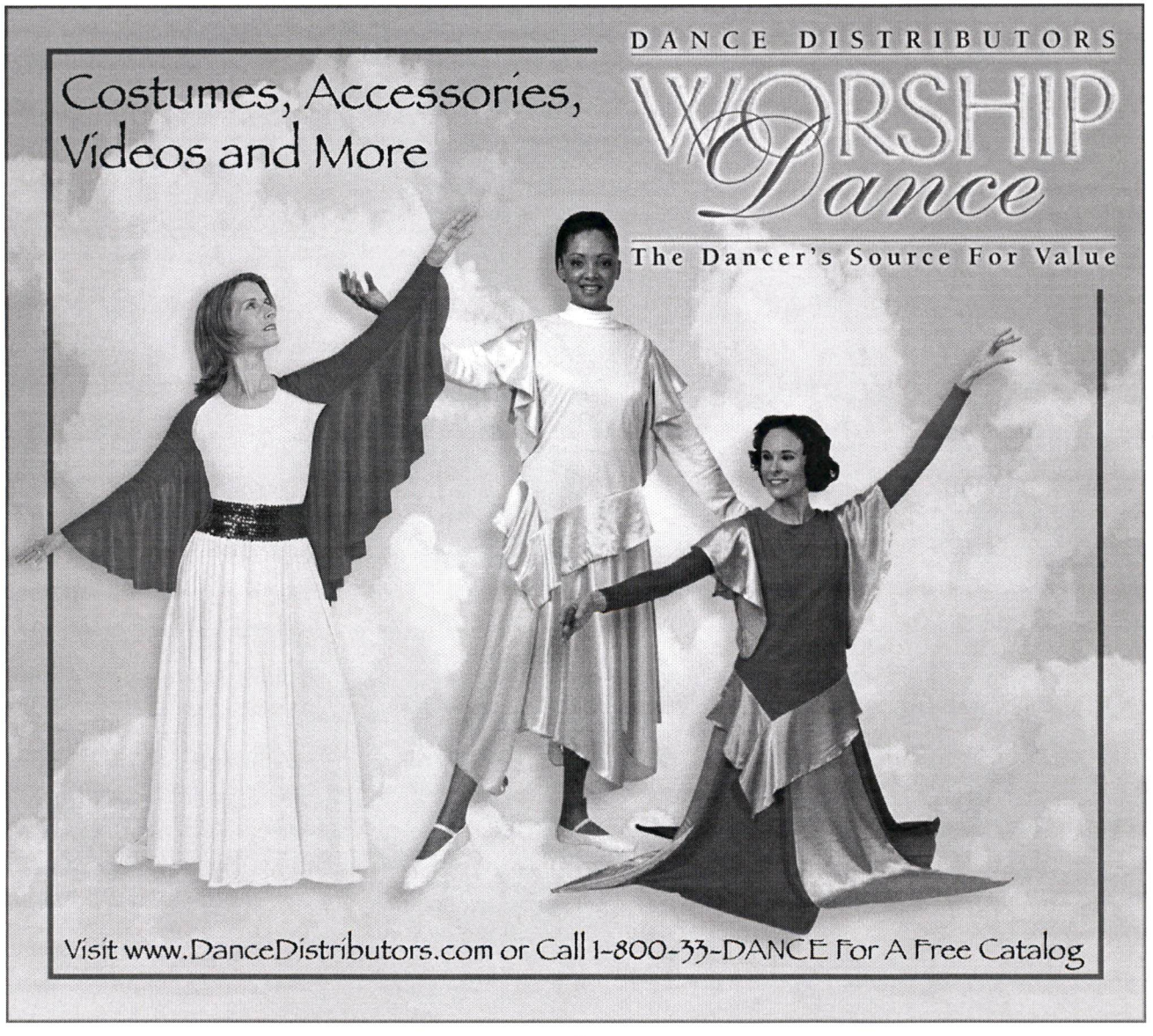
Advertise in the SDG Journal

Ad per ONE (1) issue
One-half page.....$100.00
One-quarter page.....60.00
One-eighth or business card.....40.00

Ad per THREE (3) issues
One-half page.....$275.00
One-quarter page.....150.00
One-eighth or business card.....95.00

Classified Ads (SDG members only)
1-10 words.....free
11-20 words.....10.00
21-40 words.....20.00
40+ words (1/8 page).....40.00

For information or assistance in placing an ad, please contact Deena Sherman at Deenabess@yahoo.com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My Life in Sacred Dance

By Toni' Intravaia (First given at Festival 2005 at Connecticut College)

"No artist is ahead of his time. He is his time. It is just that the others are behind the time." So said Martha Graham, dancer of the past. Most of you are not aware of the fact that it was not until the last few years that dance periodicals carried material on prayer through dance and costumes for said prayer movement. My first remembrance of religion and dance is at Interlochen National Music Camp in 1943. I choreographed a dance for five to the Bach Gounod *Ave Maria.* As I left the stage area, I noted that several of the Michigan University faculty who were in the audience remarked that it was very embarrassing to see a dance to sacred music. That didn't stop me, as you can tell! Now, I did not found the Sacred Dance Guild but I became a member in the founding year 1958.

My life in sacred dance also experienced work with Ted Shawn and Ruth St. Denis. I was at Jacob's Pillow in the 50s where I was teaching Labanotation and was able to see and work with Mr. Shawn. At Connecticut College in 1950 I was at an assembly where Ruth St. Denis in white gown gave an inspiring dance discussion. At the same time I had class with Martha Graham. As you will note she did religious dances such as Ruth and Judith. A year later still at Connecticut College I not only worked with Jose Limon but was one of the student notators sitting in on rehearsal of his "There Is A Time." Also I worked with Doris Humphrey both with composition and in direction of her dance "Shakers" from Labanotation.

But back to my life in sacred dance. I was living in West Virginia when I first became connected with the Sacred Dance Guild. In those early days I was part of several workshops which later became Festivals. I taught at Murray Grove, Middleton, Ohio in 1970 and 1971 and at Endicott College in Beverly, Massachusetts in 1977 and at Pacific School of Religion in Berkeley, California in 1983. And, as it happens, I have continued to be part of Festivals. It was and is through such gatherings that there is exchange as well as learning.

My contributions in sacred dance in the various places I have lived: In Morgantown, West Virginia I was teaching dance at the Catholic High School. In the course of the year 1957 we did "Of Glory" based on the glorious mysteries of the rosary. Later that year I personally added "Of Sorrow" based on the life of Jesus and the Crucifixion. Even later this group plus "Of Joy" became the "Cycle of the Rosary." In 1962 "Darkness and Light" was danced using the eight days of Hanukah for the Trenton, New Jersey Section of the National Council of Jewish Women. Rhythm and the Spoken Word began in West Virginia and continues. This includes Psalms, religious poetry from the works of Gerard Manley Hopkins, Archibald MacLeish, T.S. Eliot. At Southern Illinois University as part of the organ concert, the Movement Choir and I did the "Burning Bush" and "The Ten Commandments". Also I have added "Four Acts" (Faith, Hope, Forgiveness and Love) and the "Journey of Everyman" based on the Stations of the Cross. By this time I assume that you have recognized me as Catholic. At the present I direct the Saint Francis Xavier Motion Choir. Annually this dance choir with the church choir does the Dance of Miriam, the Magnificat, Pentecost and various Psalms.

Sacred Dance in My Life with being editor of the *Sacred Dance Guild Journal* began in 1972 when Virginia Huffine (SDG President) asked me to take over. I have and continue to enjoy this activity as it gives me both the coming and the going of the Guild through its members throughout the world. The Guild is very precious. I am no good at jokes for I never can remember them entirely. So I will give you a quick run down of my sacred dance in the *Journal:* It all began with mimeograph stencils, hetrograph stencils, gelatin dittos with first class mailing at 2 cents per copy- through several typewriters (both plain and electric) and two computers. And it was a solo project with neighbor help in putting it together to the present time of a designer and printer and label maker. But in the end I still put on the labels and code it and take it to the post office for bulk mailing and foreign first class mailing.

Amen, I say, I love dancing my prayers.

Sharon Werth and Dawn Meadows lead Erika Thimey class members in Ceremony of Carols, Friday afternoon concert, Festival 2007.

RECOMMENDED READING/

When the Spirit Moves by Janet Weeks, article on choreographers who draw inspiration from prayer, Dance Magazine December, 2006

To Dance in the Desert - a novel by Kathleen Popa (Cook Communications, 2007) Recommended by Ellen Young: Dara is a troubled woman who moves to the desert to get away from people and her own past. But someone else is living there, Jane, who dances her joy in creation right in Dara's view. Jane draws Dara back into the world - a small town world with many other troubled people. Many interlocking lives are changed, and the willingness to risk dance (though only out in the desert) is part of what brings change about.

This is a specifically Christian book, but one which holds up the healing power of dance and a God of love, joy and acceptance against those who would make of religion a set of rules or doctrines. Perhaps in a future installment, these women will bring their dance of praise and healing into the worship of the community!

And We Have Danced, Volumes I, II, and III. Sharing Company printed the first volume and Henry Printing printed the last two volumes. Volume III is in the last stages of editing and will be available at the 50th celebration. These three books are very important for the history of the Guild but also are very interesting reading, especially the last volume which has "inspirations" from many members of the Guild through the ages. Contact Toni' Intravaia, 201 Hewitt, Carbondale, IL 62901.

Coming - Holy Land Pilgrimage: Women of Bible Lands and Contemporary Women Working for Peace
May 31-June 14, 2008
Led by Sister Martha Ann Kirk, TH.D., author of Women of Bible Lands: A Pilgrimage to Compassion and Wisdom

This pilgrimage is in land sacred to Christians, Jews, and Muslims which encourages relationships of justice and peace and those attending would learn of today's political opportunities and challenges and would visit biblical sites, especially those associated with Christ.

This pilgrimage is co-sponsored by Women's Global Connection www.WomensGlobalConnection.org and provides opportunities to personally meet some of the people of this on-line community. Men, as well as women are welcome. Visit Jerusalem, Bethlehem, Beit Sahour, Bethany, Jericho, Qumran, the Dead Sea, Hebron, Tel Beersheba, Nazareth, Magdala, the Sea of Galilee, Capernaum, Mount of the Beatitudes, Caesarea Philippi.

Women of Bible Lands: A Pilgrimage to Compassion and Wisdom (Liturgical Press www.litpress.org)and A Guide to Women of Bible Lands CD-Rom of 370 color pictures and study materials (available from www.WomensGlobalConnectdion.org) are the first guides to associate stories about or by Jewish, Christian, and Muslim women with over 200 sites in Israel, Palestine, Sinai, Egypt, Tunisia, Iran, Iraq, Jordan, Lebanon, Syria, Greece, and Turkey.

The stories of women from the nineteenth century B.C.E. to the ninth century C.E. are from the Bible, the Qur'an, and many sources, originally written in Hebrew, Greek, Latin, Syriac, Coptic, or Arabic. For information about the tour, see http://www.ulw.edu/holylandtour/ call 210-829-3854 or write kirk@ulwtx.edu.

SDG CHAPTER AND REGION NEWS

Lakeshore Chapter

"Share your Sacred Dance!" was held April 28 at the University Clhurch, Chicago, Illinois.

News from the NY/SW CT Chapter

The NY/SW CT Chapter held a Spring Festival on April 29, 2007, National Dance Day, at St. Stephen of Hungary Church in New York City. Linda Nutter, PhD, CMA, introduced the participants to the work of dance pioneer, Rudolf Laban, including Laban notation. Guided by Dr. Nutter, the participants created a Movement Choir, a movement/dance form for community building and ritualistic or spiritual expression, as developed by Mr. Laban. It was an uplifting and moving experience for all.

NY/SW CT Chapter member, Carol Sunquist, gave an address on Liturgical Dance, Sacred Dance, to the congregation of Zion Episcopal Church, Dobbs Ferry, NY, on Sunday, April 29, 2007, in observance of "National Dance Day." For the processional at the end of the service, the congregation joined in doing a meditative walk to "I Walk Into the Day."

Notice from the Archives
Mary Jane Wolbers

Internet documents containing materials extraneous to the Sacred Dance Guild and its members (such as advertising, "Spam", etc) will not be archived "as is". Acceptable renditions must be produced, depending on availability of personnel and funding for this task. Be mindful that the guild's solvency depends on your efforts to reduce expenditures whenever possible. "Print view" copies of electronically produced documents can be archived. Your consideration is appreciated.

The Magnificat Project

Do you have a dance of the Magnificat on video that you would like to share? I am creating a DVD based on Mary's Magnificat including women's stories of hope, clips of dances, art, and music inspired by Luke 1:46-56.

Sister Martha Ann Kirk, kirk@uiwtx.edu
http://www.uiw.edu/holylandtour/kirk

CALENDAR

September 5-9, 2007 - 21st World Congress on Dance Research, "Dancers without frontiers", Athens, Greece. Contact: Dora Stratou Dance Theater, Phone: (30)210-324-6188 or president @cid-unesco.org.

September 28-29, 2007 - 1st Annual International Mime/Dance Conference "Now eXpect the Impossible!" Christ Community Church, South Holland, Illinois. Contact: Minister Kevin Cheers, Phone 708-333-9369 or info.auvintlmime @yahoo.com.

September 28-29, 2007 - Praise Him in The Dance Workshop, Rock Church, Rockford, Il with Dawn Churchill Dance Ministries. Contact: Dawndances @aol.com.

November 9-11, 2007 - CORD 40th Anniversary Conference, Barnard College with the Jose' Limon Institute. Contact: www.barnard/edu/dance/cord.

December 28, 2007 - January 1, 2008 - SDG 50th Anniversary Dance Retreat Celebration, Volcano, Hawaii. Contact: Lucia Samuels, Llsamuels@ gmail.com.

March 20-24, 2008 - Barcelona Dance Award, Barcelona, Spain. Contact: http://web.tiscali.lt/barcelona danceawards

May 31-June 13, 2008 - Holy Land Pilgramage: Women of the Bible Lands and Contemporary Women Working for Peace, led by Sr. Martha Ann Kirk, See page 15. Contact kirk@ulwtxx.edu or 210-829-3854.

July 20-25, 2008 - "Moving Mysteries", Sacred Dance Guild's Golden Jubilee Festival, Connecticut College, New London, Connecticut. Contact: Wendy Morrell, Festival Director. 613-726-1375 or wendy.morrell@sympadico.ca.

Executive Board Meetings:
February 15-17, 2008 at Fredericksburg, Maryland or Sarasota, New York.

July 18-20, 2008 at Connecticut College, New London, CT.

Sacred Dance Guild Web Site:
www.sacreddanceguild.org

You can apply for membership to the Sacred Dance Guild in three ways: 1) Complete the form and return with your membership dues. 2) Join online at our website, www.sacreddanceguild.org. 3) Email to: Peggy Hoffman (see address below).

Name _____ Address_____ City_____ State/Province____
Country/Zip/Postal Code____ Phone_____ Email_____

Membership Dues:	1 year Domestic/International Membership	$50
	2 year Domestic/International Membership	$80
	1 year Student Membership	$25
	1 year Senior (65+) Membership	$35
	1 year Group Membership	$90
	Life Membership	$1,000

Please make checks payable to Sacred Dance Guild or charge your membership by providing the following information.
Visa ____ Mastercard____
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Please return to: Sacred Dance Guild, P.O. Box 1046, Laurel, MD 20725-1046, e-mail info@sacreddanceguild.org

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